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snow-tiles used by the Eskimos in building their igloos.

Mr. Sartain does not belong to the realist painters who held sway in France and America for a generation; rather is he by way of belonging to the Romantic camp. One might cite a robust and individual painter like Decamps as of similar nature, but Decamps was not so imaginative nor so ready

to be a comrade. In truth, if we are to believe his contemporaries, Decamps was a rogue elephant who was not wanted in any herd. William Sartain, on the other hand, may be said to have a talent for sociability. He has carried the palette and brush as knight of the painter's gild for nigh on three score years and ten, yet his hand has not lost its cunning. May he equal Chevreul in years and fame!

## ANOTHER ONSLAUGHT ON CENTRAL PARK

**I**N the *Evening Sun* of April 13 we find the following editorial:

### AFTER CENTRAL PARK AGAIN

Eternal vigilance is assuredly the price of protecting Central Park. Now State Senator Albert Ottinger of the Eighteenth district, Manhattan, has introduced at Albany a bill which would empower the Board of Estimate to take a strip of land as wide as may be necessary from the west side of Central Park incidental to the relocation of the surface car tracks on Central Park West and the creation of a roadway to the east of them.

The relocation of the surface car tracks is a much needed improvement, but the despoiling of Central Park is by no means necessary to carrying it out. Central Park West is a broad thoroughfare with

broad sidewalks. If the roadway must be widened when the car tracks are moved, this widening may be accomplished by cutting down the width of the sidewalks. Pedestrian travel is not heavy enough on Central Park West to justify the amount of space now reserved for it.

The Ottinger bill to permit the lopping of a strip from Central Park is against public policy. It should be either amended in this respect or killed by the Legislature to save Mayor Mitchel the trouble of vetoing it.

If the *Evening Sun* is correctly informed, we heartily join in its protest.

Now and forever—Keep the Vandals out of Central Park! It is the finest city park in the world.

## KENYON COX'S "AUGUST"

(See page 111)

**M**R. COX has frequently been attacked as a bad colorist and defended as a good colorist. The reason is that people differ as to what they mean by a "Colorist," as they differ about the meaning of the word "Art." Some regard art as a "process," meaning thereby the skill and dexterity necessary to execute a composition; other regard that as mere "artistry" and do not use the word Art except to designate a finished product, a work embracing not only the artistry needed to execute a composition, but including in it the quality of the Conception as well as the quality of the beauty of the Composition. We stand for the latter point of view.

Likewise we stand for the point of view that in a color-picture the main thing to have, first of all, is a fine color-scheme or color-composition—brilliant, rich, sonorous, harmonious and in keeping with the chosen subject.

From this point of view Mr. Cox's works always rank high as color works, as the reproduction in color on the opposite page proves.

But there are other men, who when they speak of

coloring mean a certain kind of brush-work or a certain quality of surface—smooth or rough, or a certain vibratory quality which some men exhibit in their work and who manifest no other quality to any great degree. Few painters in the world manifest in one work all the elements of great painting that we find scattered through the works of many men. No painter has yet arrived who could combine in his work the wonderful space-filling, composing power of Raphael, the rich, vibrant color of Giorgione and the marvelous drawing of Velasquez.

So we offer Mr. Cox's "August" as an example of a charming color scheme and of fine space-filling composition, since it would be impossible to judge from a mechanical reproduction whether the other qualities of the manipulation of color that go with great painting are present in his work or not. We will not discuss here the transcendental question of what makes a great colorist. But we do believe that, when time shall have done its perfect work in mellowing Mr. Cox's pictures, he will rank as one of the greatest color-composers this country has produced.

